

Style Guide for Instrumental Recital Programs

This guide is intended as a resource to assist students, faculty, and candidates for the Bachelor of Music presenting the Senior Capstone, in the preparation and submission of appropriate information for recital programs.

The following guidelines have been based, with some modifications to suit departmental needs, on the compilation of Holoman, D. Kern, *Writing about Music: A Style Sheet*. CA: University of California Press. 2008, and Turabian, Kate, *A manual for writers of research papers, theses, and dissertations: Chicago style for students and researchers*. Chicago: University of Chicago Press. 2008.

IMPORTANT: *Please submit your material using Times font, point size 12, and point 18 for the headers.*

Style Guide for Instrumental Recital Programs

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I. TITLE OF WORKS

1.1 GENERAL FORMATTING INFORMATION

- Individual instrumental works that are identified by their generic names—*symphony*, *quartet*, *nocturne*, etc.—are capitalized and in Roman face type (not italics or quotes).

Nocturne in E-flat Major, op. 9, no. 2

Frédéric Chopin
(1810–1849)

- The abbreviation *No.* (*number*; *plural nos.*) is set in roman and usually capitalized for the title and lowercase *no.* for a constituent of the opus number.

String Quartet No. 1 in F Major, op. 18, no. 1

Ludwig Van Beethoven
(1770–1827)

- The abbreviation *op.* (*opus*; *plural opp.*) is set in roman and usually lowercased.
- The abbreviation designating a catalog of a particular composer's works is always capitalized.

Baryton Trio No. 71 in A Major, Hob. XI: 71

Franz Joseph Haydn
(1732–1809)

BWV (Bach-Werke-Verzeichnis; Schmieder's catalog) *is abbreviated without a period

D. (Deutsch's catalog of Schubert)

K. (Köchel's catalog for Mozart)

J. (Jahn's catalog of Weber)

Hob. (Hoboken's catalog of Haydn)

- Titles assigned by the composer are in italics.

La gazza ladra

Gioachino Rossini
(1792–1868)

- Works referred to by popular names are put in quotation marks and surrounded by parenthesis.

Symphony No. 41 in C Major ("Jupiter")

Wolfgang Amadeus Mozart
(1756–1791)

- The terms Major and Minor should be capitalized. Within text it will be lowercase.

Sonata No. 23 in F Minor, op. 57 (“Appassionata”) Ludwig van Beethoven
(1770–1827)

- The formal title of a work that includes the key should be spelled out. *Flat* and *sharp* are preceded by a hyphen and are spelled in lowercase.

Symphony No. 3 in E-flat Major, op. 55 (“Eroica”) Ludwig Van Beethoven
(1770–1827)

- For works that have no catalog or opus number, use the date of composition in parenthesis

Dynamic Motion (1916) Henry Cowell
(1897–1965)

1.2 PERFORMING ENTIRE WORK

- When performing an entire work list all movements (indented 5 spaces), but list the composer and dates only once.

Sonata No. 1 in G Minor, BWV 1001 Johann Sebastian Bach
(1685–1750)
I. Adagio
II. Fuga
III. Siciliana
IV. Presto

1.3 PERFORMING ONE OR MORE MOVEMENTS

- When performing one or more movements from an entire work list all movements (indented 5 spaces), but list the composer and dates only once.

Carnaval, op. 9 Robert Schumann
(1810–1856)
II. Pierrot. Moderato
III. Arlequin. Vivo
VI. Florestan. Passionato

1.4 PERFORMING WORK FROM OPERA, COLLECTION OR MUSICAL

- If a work is performed from an opera, musical, or collection, the title of the opera, musical or collection is italicized

Fantaisie Brillante on Themes from Bizet’s *Carmen* Francois Borne
(1840–1920)

- Use roman type within quotation marks for an aria drawn from opera or larger works. The name of the larger work is italicized and indented 5 spaces.
- The abbreviation designating a catalog of a particular composer's works is always capitalized

“Erbarme dich”

from *St. Matthew's Passion*, BWV 244

“Et exultavit spiritus meus in Deo salutari meo”

from *Magnificat*, BWV 243a

“Somewhere”

from *West Side Story*

1.5 MORE THAN ONE ARIA FROM LARGER WORK

- If more than one aria is being performed from a larger work, the work should be listed first, italicized, and preceded by the word ‘from.’ The individual songs are listed underneath in quotations, and indented 5 spaces. See ‘Style Guide for Vocal Recital Programs’ for complete formatting.

From *St. Matthew's Passion*, BWV 244

“Erbarme dich”

“Können tränen”

1.6 CAPITALIZATION

- As the rules for capitalization vary between languages (e.g. in German only capitalize the first word and all nouns) pay particular attention to the spellings, diacritical marks in the works cited.

1.7 FIRST PERFORMANCES

- For first performances, give the date of composition and the occasion. (First performance; first American performance, first New York performance, etc.)

The Big Bang and Beyond (1985)
(first American performance)

Steven Mackey
(b. 1953)

II. COMPOSERS AND COMPOSER DATE(S)

2.1 COMPOSERS AND DATES

- Use full names for composers and list applicable birth and death dates in parentheses under name. For living composers, indicate birth date with a “b.”.
- Note the dash specifically used to separate dates is an *en dash*.

To create on MAC: Option plus dash

To create on PC: <ALT> plus the numbers 0150 on the right-side number pad

- Composer Names and Dates should be aligned to the right side of the template

Johann Sebastian Bach
(1685–1750)

Lewis Spratlan
(b. 1940)

2.2 ADAPTATIONS AND TRANSCRIPTIONS

- If the work has been adapted or transcribed, list the name and dates of the composer and the adapter/arranger/transcriber

From *Old American Songs*
Long Time Ago
Simpler Gifts

Adapted by Aaron Copland
(1900–1990)

“Summertime”
from *Porgy and Bess*

George Gershwin
(1898–1937)
arr. By Julian Bream
(b. 1933)

III. PERFORMERS

3.1 PERFORMER'S NAME IN SOLO RECITAL

- The performer's name and instrument should be listed in Times Font in 18 point in bold under the word '*presents.*' The Pianist's name and instrument should follow the word '*with*' in Times Font in 18 point in bold.

**DRAKE UNIVERSITY
DEPARTMENT OF MUSIC**

presents

James Romain, saxophone

with

Nicholas Roth, piano

Saturday, April 13, 2002
The Jordan Stage
Sheslow Auditorium in Old Main
7:30 pm

3.2 PERFORMER(S) NAME WITH GUEST ARTIST(S)

- Additional performer(s) name and instrument should be listed in Times Font in 12 point in bold under the pianist's name. If a Guest Artist is performing on 2 or fewer works, the Guest Artist should be listed underneath the pianist in 12 point font.

DRAKE UNIVERSITY DEPARTMENT OF MUSIC

presents

Clarence Padilla, clarinet

with

Cynthia Giunta, piano

**Kariann Voigts-bass clarinet
James Romain-E-flat clarinet**

Saturday, September 30, 2006
The Jordan Stage
Sheslow Auditorium in Old Main
1:30 pm

3.3 SHARED RECITAL

- If there is more than one performer presenting a shared recital, each performer's name and voice type should be listed alphabetically joined by the word 'and' in Times Font in 18 point in bold under the word '*presents.*' The Pianist's name and instrument should follow the word '*with*' in Times Font in point 18 in bold.

DRAKE UNIVERSITY DEPARTMENT OF MUSIC

presents

Sarah Plum, violin

and

Ashley Sidon, cello

with

Nicholas Roth, piano

IV. PERFORMER(S) BIOGRAPHY

4.1 THE STUDENT PERFORMER'S BIO

- The student's bio should include their full name, voice type, major and minor area(s) of study, year in school (first-year, sophomore, junior, senior) a listing of ensembles and performing groups participated on or off campus, the name of the current applied music instructor, and additional musical experiences as a university student (study abroad, internships, summer music programs etc.) Maximum of 100 words.

4.2 FACULTY AND GUEST ARTIST BIO

- The faculty bio should include their full name, voice type. All other information included is at the professional's discretion.

4.3 ACCOMPANIST BIO

- The accompanist bio should include their full name, and indicate if he/she is a staff accompanist at Drake University. All other information included is up to the professional's discretion.

V. ACKNOWLEDGEMENTS

5.1 ACKNOWLEDGEMENTS BY PERFORMER(S)

- Acknowledgments should be kept to 50 words or less. Acknowledgements are not required in the program. Should a performer decide to include this section, the verbiage should be concise and professional.

'The performer would like to thank the string quartet that performed per gratis with all donations being presented to the West Des Moines Public Schools Orchestra program.'

VI. TRANSLATIONS

6.1 FOREIGN LANGUAGE TRANSLATIONS AND ENGLISH TEXTS

- Translations are required for works with lyrics in a foreign language and texts listed for English. For complete details, consult the *'Style Guide for Vocal Recital Programs.'*

VII. PROGRAM NOTES

7.1 SENIOR RECITALS, SHARED OR SOLO

- All students in senior status that present a solo recital are encouraged to complete program notes. Likewise, it is strongly encouraged for BM majors who will be presenting the recital as a Senior Capstone. The performer should consult with the primary studio instructor regarding the requirements.

7.2 SENIOR CAPSTONE: BM PERFORMANCE DEGREE

- Each Drake University student completes a Senior Capstone experience. Capstones allow each student to demonstrate the capacity to bring information, skills, and ideas to bear on one significant project.

7.3 SENIOR CAPSTONE: GENERAL REQUIREMENTS

- The instrumental program must include repertoire and programming that is decided upon in consultation with the appropriate applied teacher
- All programs that include program notes should have at least 5 bibliographic sources that are not from on-line information such as *Wikipedia*. Journal articles accessed from library databases are acceptable.
- BM degree candidates must present a completed copy of a program and notes to be reviewed by the faculty at the time of the hearing.

7.4 FORMATTING

- Program notes come after the complete list of repertoire. The notes should include the name of the piece, the movements and the composer in bold print either within the verbiage, or prior as a heading.

I Palpiti, op. 13 **Niccolò Paganini**

“Program notes should briefly recount the circumstances of composition and first performance of the work, its scoring, and, if useful, its publication. Rusty anecdotes and preciousness should be avoided, as should difficult analytical terminology. Musical examples in program notes are uncommon. Try to suggest to audience members two or three particular things to listen for, in an attempt to engage their ears” (Kern, 2008, 81-82).

Holoman, D. Kern, *Writing about Music: A Style Sheet*. CA: University of California Press, 2008.

7.5 SOURCES ON-LINE

Oxford Music On-Line (formerly Groves)

JSTOR- Database of Journals in the Humanities

RILM- Database of scholarly work including dissertations, bibliographies, books, etc.

Arkivmusic.com-website that included dates of publications as well as where to find recordings

7.6 CITING

- Program notes that are not your original thoughts, or ideas must be cited in Chicago/Turabian Style.
- Use a parenthetical citation [P] in the program notes (Authors last name, page number), with a full citation at the end of the program notes. The formatting of the full citations will vary dependent upon the source.

[P]

“When studying the various aspects of the text you must be prepared to spend a lot of time” (Emmons and Sonntag, 2002, 190).

[Full Citation]

The formatting of the full citations will vary dependent upon the source. Please refer to *A manual for writers of research papers, theses, and dissertations: Chicago style for students and researchers*

By: Turabian, Kate L.. Chicago : University of Chicago Press, 01/01/2007 xviii, 466 p. : ill. ; 23 cm. Language: English
Call No. LB2369 .T8 2007 REFERENCE: Drake University Catalog COWLES

Turabian on-line Citation guide

http://www.press.uchicago.edu/books/turabian/turabian_citationguide.html

7.7 Why Cite?

“A student who cheats or plagiarizes commits an offense against the entire University community. Cheating, plagiarism or dishonesty in academic work is cause for dismissal from the University. Cheating is defined as an act or attempted act of giving or obtaining aid and/or information by illicit means in meeting any academic requirements, including examinations. Plagiarism is defined as misrepresenting other’s ideas, phrases or discourse as one’s own.”
Drake University Academic Handbook 2011